

BEAUTY *and* *the* CAMERA



21

DE DIENES, Andre
HOBAN, Tana
BLANCHE, Wil
RELANG
GOWLAND, Peter
YLLA
BASCH, Peter



BEAUTY and the CAMERA

A Whitehouse Book • November 1981 • Number 31

GEORGE TILTON • Executive Editor

ADOLPHE BARREAU • Editor

HAROLD KILLY • Art Editor

Sylvio Lento • Associate Art Editor

Murray Cooper • Mike Baskins • Art Associates

CONTENTS

Preface	3
World of Glamour	8
City Streets	18
Bright Face of Childhood	24
Show Place of Shoppers	28
Modes by Available Light	38
Ville's Animals	46
That Elegant Look	54
Beauty in Motion	62
Impassive Montages	68
Down to the Sea	76
Index Section	80

Editorial office of this monthly is located at 100 West 40th Street, Room 401, New York, New York 10018. Please send all correspondence to this address.

BEAUTY and the CAMERA (No. 31) is published by Whitehouse Publications, Inc., 100 West 40th Street, New York, N.Y. 10018. George Tilton, Editor; Adolphe Barreau, Editor; Harold Killy, Art Editor; Sylvio Lento, Associate Art Editor; Murray Cooper, Mike Baskins, Art Associates. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without permission in writing from Whitehouse Publications, Inc. Printed in U.S.A.

Portraits

By Roger Delorme

People make fascinating subjects for the camera; portrayal of character and personality can produce great photographs

This study of a French worker was made by Eddi Weble in a small studio at noon. Bright daylight from a door and window made it possible to snap it at 1/100th.





Edward G. Steiner's excellent picture of this young actress shows how useful photos of an unusual subject can produce results that come within reach of good portraiture.

NOWHERE in the whole field of photography is there a greater need for a perceptive eye and sensitive understanding than in portraiture. Posing and lighting the model may be done with exact care, your technical skill with the camera may be flawless and your exposure perfect—but unless you have the sensitive ability to probe beneath the surface and delineate the subject's true personality, you will produce nothing more than a competent photograph of a model. Merely getting a recognizable physical likeness does not mean that you have a real portrait, which should interpret



The powerful portrait of playwright Paddy Chayefsky by William Rand Woodfield uses simple approach, concentrates on features.



Peter Lee shows direct gaze for this shot of a young girl. The soft focus, a logical pose is suggest more in actual position.

A Spanish magazine gives spirit and style to the young lady before Paul Dukowich's lens



Taken after a performance, this picture by Hans Jander shows the smile of a chess champion



as well as report. A good portrait photographer must have a keen interest in people and the desire to put it on film.

Even a variety of expressions does not solve the problem. A sitter may run the gamut of facial postures and never once reveal his true emotions. Truth can only be communicated through an intelligent approach which employs a mood that permits the actor's real self to show through.

No one can deny that technically, the large negative gives the best results in portraiture. It allows for retouching and darkroom manipulation. However, this is the method that usually gives staid results. Who can relax when being stared at by a 14" lens? Although the large camera will long be used for portraits, the 35R reflex and even the 35mm have produced excellent results in capable hands. In the case of the smaller, faster cameras, the tendency toward distortion calls for the use of longer focal length lenses in portrait work, par-

ticularly when close-ups are being taken.

The average amateur is constantly besieged by requests to "take my picture." He can use the average room as a studio if there is a simple background. The portrait may be an extreme close-up, or a head and shoulders or even the entire figure. The main point is that it should emphasize the person, not the environment. Only two basic lights are needed, one as a main light and the other to fill shadows. The camera should be placed on a tripod or some firm support and an exposure meter is very necessary if available light is employed.

But not all portraits need be done indoors. When carefully used, there is no more flattering light than open shade, particularly for the delicate modeling it gives to women's complexions. These pictures may be found wherever direct sunlight is obstructed by dense foliage, walls, buildings, awnings or other objects which cast



Navaho chief, taken in the Black Hills of Arizona by Arthur De Boman, shows traces of face which reveals age and character

Laughing girl by Henry Lawrence is excellent example of candid, natural pose with the subject in natural, unassuming surroundings



soft shadows over a person's face. An exposure of 1/125th at f/5.6 is generally satisfactory under these conditions.

The recent vogue for candid portraiture has brought forth some interesting examples of character rendition. Nothing is planned except the aperture and shutter speed. The subject is put at ease and the photographer makes an effort to catch

every natural and spontaneous expression.

So whether the camera be large or small, the lens fast or slow, the exposure made by flash, flood, spot or available light, the quality of the picture depends entirely upon the photographer's insight and understanding of human beings, especially the one in front of him. *

The distinctive beauty of the face portrait below, by Charles Fieroff, is its intense vibrant quality.



World of Glamour

By Adolphe Bourgeois

The basic ingredient in making glamorous photographs of the fair sex is a dash of enchantment cast by the photographer

THE prime requisite for making glamorous pictures is imagination. Practically every other type of photography depends upon realism, the truthful rendition of the subject as seen through the unaccommodating camera lens. But glamour is something different. It comes not from the camera, not entirely from the model, no matter how beautiful she may be, but mostly from the insight and inventiveness of the photographer. It is a dash of enchantment with which he envelops his subject to produce a picture that is above and beyond a mere record of physical appearance.

Since glamour invariably means beautiful women, it is not surprising that many photographers have gone into this interesting and rewarding field. Many of them have devoted their entire efforts to it.

Sam Mayer used a hand-held Bellows to shoot his picture from a British movie Jackie Lane.





The charm of young actresses Janet Lake was last indisputable by William Woodfield in earlier edition



Glory has bearded three stars: Sylvia has made and nothing for the capital, company position of the beauty of Fern Matthews. Gerson was Kathleen, stopped down to 1/16. Film was Technicolor Inc.

beating masters in the use of light and props. Every photographer's trademark of his personality upon his work. But all who have risen to the top have demonstrated the ability to create a conscious web of love and charm about the girl who poses before their cameras. More beauty is not enough. There are very many girls who possess outstanding appeal in face and figure, yet in the hands of an ordinary photographer will appear as ordinary girls in ordinary photographs.

Glamour is an exciting and magnetic quality not entirely dependent upon beauty, valuable as beauty is. Take, for instance, a girl who is fairly unattractive but who has long, thick, lustrous hair. If the eyes are carefully made up and the hair thrown loosely across the face with one eye gazing expressively at the camera, a surprisingly good picture can be made which transforms the subject completely from her original personality.

Naturally the best basic material is to be found among the ranks of young actresses and professional models. Even here, however, the model sometimes fails to project a glamorous quality. Then the photographer's magic must be called into play. He must not only create to establish a relaxed mood, bring into use his chosen feminine props and backgrounds, resort to tricky lighting and, most important of all, pose the model in an infinite variety of aspects in order to find those which will present her at her alluring best. There must be continual rearranging, readjusting and re-composing. This way, one can build a whole little world of glamour, with limitless possibilities to explore the potentialities of the model. A curve of the figure, a tilt of the head, a fleeting smiling glance—all will give opportunities to make their outstanding features that reward the camera photographer. A girl should not always look grouped and worried, as if she has just

A touch of glamour: Arden Be Darrow used her food as main light. She let soft sunlight filter through louvered doors to create luminous appeal of the model in his photo of Stephanie Baylis.





Dramatic shot of Statue of Zeus by Will Eisner captured use of daylight, Babylon, 1950s or 1960s



Peter Savaroff augmented window light with a single flood for high-angle picture of Betty Todd. After taking photo of Anne May with Rembrandt light, 1/300 at 1/16 Peter ran diffused light.





Closets full of *Actin' Weird* was turned to gold and photographed with expert skill by Peter Smith

come from the beauty parlor. It is a good idea to muffle her hair a bit, tucking it to frame her face.

On rare occasions a photographer will find a model who needs none of these things—one who possesses an innate charm and glamour—who needs no direction. That type, of whom they say "You cannot take an unflattering picture of her" is, unfortunately, one in a thousand.

The opportunity to contrive for effects is to be found mainly indoors, where the photographer can call upon his whole bag of tricks. In his own studio he can use a wealth of costumes, props and backgrounds as well as have the advantage of batteries of floods, spots and spotlights to achieve any effect he may desire. In using artificial light, it should always be bounded to avoid harshness. Even indoors, however, many

top lawyers prefer the soft illumination of nature's light as it comes through windows or skylight. Nothing gives quite the same delicate skin texture which is so essential in glamour work.

When glamour photography is done outdoors, Mother Nature herself becomes an assistant. Daylight takes care of the illumination problem. It becomes merely a matter of herding the model away from the direct sun or making use of open shade. A white reflector is a handy adjunct to have along, to fill and soften shadows where necessary. Outdoors, one will find a wealth of background material—ruff, sand, rocks, foliage, weatherbeaten barns, farms, fields of waving grain, etc. In many cases, the contrast of off-beat backgrounds will enhance the glamour of the girl herself.

No specific size or type of camera is

For this photo, Joseph Griggs posed model Violet Brown in old castle, Bethlehem. 1/1220 at 1/8





Treated hair adds inherent look, as shown in Charles Stewart's style of Paula Stewart. The total was set at \$75 for studio T&E film.



Red head captured the essential femininity of Marie Keyfish for use of smiling slender Sabi. Expense was \$4000 or \$750 on Veridiana Tan.

•

essential to produce good glamour photos. Whorres and photographer will work with an 8x12 view in his own studio, surrounded by numerous props, another will take his model out to a mansion and pose her until the director, using a 24x36, refers to even a Elton. Both can, and do, come up with excellent results. With small cameras having



Trusting beauty of Italian actress Tina Feyta was portrayed in full size by lens of Pictasonic Abbebe

lately about focal length lenses one must be careful of prominent ears, necks and noses. It is wise not to work too close unless there is an extra camera or extra lenses handy which can be used to avoid distortion.

It is generally advisable to utilize a fine-grain film for glamour pictures. Coarse-

textured prints may be fine for candid or documentary photography, even adding character to that type of work, but the portrayal of the beauty, charm and soft quality of a woman calls for a delicate presentation in the final print. It should be smooth and lustreless—yet that conveys the full feeling of exquisite femininity. ■

Nudes by Available Light

By Will Blanche

For pure artistry and sincere interpretation of the human form, nothing surpasses natural illumination

FROM time long past, artists have painted pictures in which they have depicted available light in their studios. The scenes are natural, and convey a feeling of truth and sincerity. The first photographs were made with available light a century ago and even today, despite all the technical advances in the form of tungsten floods and speedlights, soft natural light still produces the most

At right, standing figure received its main light from directional window, balanced by candlelight on other side for good modeling

A partially closed window blind gave all the light necessary for this graceful pose. Softest was used. 1/100th at f/16 at 1/4"







Here is an excellent example of what can be done under low lighting conditions. Considerable postwork was necessary. Taken with a Nikon 1/1000 at $f/5.6$. Film X-riid at 200.

For the upper torso, this Blanche depended upon window light only, with simple wall as background. This lovely study was done with a bellows, 1/1000 at $f/4$. Washburne Fox.





This completely natural and beautiful pose was shot with a Bellini with light from half-closed window.

pleasing as well as artistic photography.

I am a realist. By that I mean that figure work should be done using available light conditions as follows: 1 Under window daylight conditions or indoors with reflecting daylight coming through doors, windows, skylights, etc. 2 With combinations of reflected daylight and existing normal indoor illumination. 3 With or using artificial light.

I recently met a friend who told me of an office worker who might be excellent for figure photography, and arranged a meeting. The young lady lived in a compact but neat Greenwich Village studio apartment, furnished very simply but providing possibilities as a picture-taking locale. She was slight, standing 5' 2", a well-developed 34-32-32. Her face had the freshness of youth, framed by black shoulder-length hair. We arranged to work and at 10 sharp the next morning I started the shooting session by doing draped figures. During

this warm-up session, I talked to her, described what I was trying to do and how best she could cooperate. I told her to imagine herself alone; that she had just come home, showered and decided to relax. The important thing was to forget that photographs were being taken.

Her studio room had two windows with venetian blinds. Her bed was situated under one of these, and caught interesting patterns of light filtering through the slats. The illumination was most natural. Later on, we used candlelight supplemented by a small amount of stage light which came through the closed blinds. I made pictures in every corner of the room, utilizing the props at hand such as chair, lamp, candle, pictures, undercloths, etc. I believe that the results were most successful, because the use of available light made everything so natural—no bright sunlight, no spotlights, no hot floodlights to distract.

In the photographs that accompany this



Back shot (rolled): knee lamp a few feet away on right corner. R. film was used—1/100th at f/11.

Right: Monica switched to Kodak for medium close-up; same side; few illuminations. 1/250th at f/8.





A. Robertson recorded this positive moment as time is studied by soft rays which come from window at left, 1/20th at f/8.

Below is shown how much illumination can be obtained even when the shutter has well closed. Nikon 1/40th at f/8 on Film E



text, each of the natural conditions mentioned above was used. I took advantage of low level lighting to achieve the mood that these pictures have. If I had wanted mainly made pictures, I could have flooded the room with sunlight or set up spotlights or photofloods.

In doing available light studies, it is necessary to use cameras that are small and easy to handle. They must have fast lenses to achieve success in low level light locations. For my figure work under available light conditions I use a brace of Nikons

equipped with Nikkor 1:1.4 lenses, also a Minus 1:1.5 lens and a 305mm 1:2.5 lens. In addition, I carry two Bellowses, one an 1:2.8 and the other an 1:3.5.

I standardize on two film for each size camera. For the Minus cameras I use Plus X rated at 320 daylight and 200 artificial light. For the 120 camera I use Verichrome Pan rated same as above. I also standardize on one developer, D 19. I process both the Minus and the 120 films for 12 minutes at 68 degrees with two manual agitation for best results. *

Available light from window at right made possible this successful photo. Bellows, 1/250 at 1/8.





That Elegant Look

By **Beverford King**

The deft touch combining beauty and sophistication comes only from the photographer's aesthetic sense



In fashion photography, the secret thing is to contrast the latest styles with quiet backgrounds. Trees, water scenes are utilized.

At left is typical fashion photo with strong impact. It was taken on a clear, windy day with a Kodaklar, 1/100th at f/4. EE film.

THE indescribable quality known as "class" is the elusive impression sought by many photographers, notably those in the high-fashion field, but few have the rare touch which produces the desired effect of sophisticated good taste which stamps a picture as an artistic achievement as well as a presentation which meets the highest standards of advertising photography. It calls for a combination of a meticulous choice of models and backgrounds, unerring technical skill in the use of the camera and, most important, the eye of a true artist.

Photos by **RELANC**



This stunning study of model Maria Cane in soft, long bellows was shot with Bellini, 1/300, at 1/4

Maria Bellini (the man in first name) occupies an enviable position in this difficult category. She is Germany's foremost fashion photographer and her fame has spread all over the world. Her early years as an art student in Paris gave her the artistic background which is evident in her work. However, finding that the limitations of painting did not offer the vast possibilities of the camera, she turned her creative talents to this medium and worked out her own approach to good pictures.

In her Munich headquarters she has set up an open air studio in the backyard, where she takes the utmost advantage of daylight, using a number of screens to vary its intensity. Whenever possible she makes natural lighting and natural backgrounds. This is evidenced when she travels to the Riviera and Italy to pho-

graph the female beauties of those regions wearing the latest Paris fashions against the evocative setting of ancient Mediterranean towns and beaches. The combination of high style and scene, simple backgrounds gives her pictures an impact that is peculiarly her own. She is choosy about these backgrounds, too, eliminating all busy details unless they can be naturally incorporated into the composition.

Maria Bellini's favorite all-round camera is the Bellini, which she feels gives her the utmost in versatility and convenience and can produce good results in any situation. She usually prefers a fairly slow, fine grain film for best printing results and uses shutter speeds of anywhere from 1/300 to 1/2500, depending upon whether the subject is in soft shade or strong sunlight. *



When shown hat is slowly pivoted by hand and it reveals the dark background of top of house above. But reds light has the hat.

Another way to show hats the pebbly beach on the island of Oahu is utilized to display heavy local handicrafts resembling native costumes





Pumped to the doorway of a village butcher shop, this model poses, easy and relaxed in casual interest as highstyle peasant

Local inhabitants can often be convinced with the Indian model to give rules and interest but not desert from the domestication before which, there commands attention in standing posture.



An elegant fashion well known as a model of
in its beautiful costume serves as a model
for the party man in his up-to-date playboy.





Here we see demonstrated, above, how the smart and stylish use of just a photo studio, plus a highlight model, can produce magnificent effect.

In picture on right, the past message is carefully passed against the shawlery which carries out the theme of the lovely pattern in the skirt.





Relaxed study of SUSAN HARRISON was made by photographer Ted Low, who used soft light from a nearby window. Costume was Saks Fifth and Mrs. Yvesbroom Fox.

LANDSCAPE by Roy Hyde, left, defines classic quality of old church and surrounding landscape as former left acts as background in well-arranged composition.





KIM NOVAK was photographed in the studio of Peter Bach, who used her head for his last portrait.

MOONER AND LONG (left) was taken on an old Roman street by the moving camera of George Desautel. **Enfilade** is still at a record at M.I. Film was Super-8.

A high-fashion look is conveyed with use of natural lighting in **POURTRAIT** by George Wimmer. Taken with Kodachrome in studio against red paper background.







Typical of these shot is **BEAR WITH**, by Enzo D'Amico, taken as the model moved to head of paper background in studio, February 1/1986, at a record of 1/8.

LONDONER presents more views of old lady taking morning constitution. The 1986 version of Paul Bowler's recorded this about shot in the British capital.



...the ...
...the ...

...the ...
...the ...

GIRL ON STEPS, left, by Colorado shows use of simple, effective composition by focusing subject child within rocky landscape within frame to advantage.

Artistically composed studio shot, below, is George Weissen's **APPLE AND EYE**. He posed model against white paper and used focused light, avoiding shadows.





Several years with a minimum of props makes stuff. THE YEE is her example of Peter Smith's work.

1/11, on
the line.

many of
the people.





SITTING POSE by Gaspard Leoni was taken with a Roliflex against black paper background. Two shades were used for illumination. 1/111th sec. lens 5/8"

Placement of single figure relieves the monotony and adds interest to view of structural lines. Marie D. Kautler used subject type for *GIRL IN ARCHWAY*.





ROBERT BLANCHE is the work of the Italian photographer Vittorio Sgarbi. Sgarbi was in Sicily with a Hasselblad with a Summar 50mm lens. Exposure, 1/1000th of a sec.

John Gaudin's glancing shot of sprinter **BARBARA EDWARDS** (right), was made in a shaded area. For this dramatic photo he used a Hasselblad with a 50mm lens.









NUDE IN WINDOW by Will Switzer, was posed in an aluminum frame. He used a Rembrandt with Elan lens, 1/1600 at an aperture of f/11 on Pentax 70.



Extreme close-up technique used by Paul Soukoreff in *FORTEAN* shows the skin texture. He used portrait attachment on Bellows. Lighting was with floods.



Taking head-and-shoulders poses, with no flash or reflection, Peter Gendron persuaded his model to move about freely and make this, say, truly shot of VERITA.

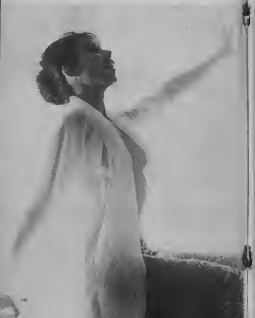
Positive shot across AVENUE DU MARNE (right) was taken by Todd Webb as a study in lighting. Gendron was at Lince, with shutter at 1/100th, aperture at f/11.



Proving his poetry useful in actual, rather, circumstances with slanted daylight for illumination, Paul Winans took THE WATERFALL, above, with a Schellen.

MEXICAN CRADLE left was photographed by May Rabin south of the border. One (left) took served to portray the playful expressions of the parental woman.

EMPTY GLANCES by Jacques Barbaud, was taken with a Hi8 camera. Emphasis was placed on patterns of hair and arms to stress solity and window light used.





Rock Casella used lights and shot Garçon's eyelids, neck to dramatic photo. **POURTRAIT OF DANCER.**